e-ISSN : 26203502
p-ISSN : 26153785

The Phenomenon of Multiculturalism and the American Cultural Context of the Late 20th Century

Maksudova Mokhigul Usmonovna
Teacher of Bukhara State University, Bukhara, Uzbekistan
mmokhigul@gmail.com

Abstract: Multiculturalism is assessed both as an attempt to create a new national "ideology" and "ethics" to replace the shattered ideals of American nationalism, patriotism, democracy, and as a possible way to form a new "national identity", which America is facing today. Particular attention is paid to the rethinking of the heritage of the Enlightenment by multiculturalists in its national version, as well as some positivist doctrines, and, of course, postmodern philosophical and historical concepts, with which supporters of the discourse of diversity argue, but from which they largely repel the future of the literature.

Keywords: multiculturalism, enlightenment, postmodernism, postcoloniality, postfeminism, American literature, deterritorialization.

Introduction

Studies of the borderland, as it were, ceased to be borderline themselves, turned out to be taken out of the marginal, there was an active expansion of the borderland into the center, depriving its local status of only ethnographic or anthropological exoticism, interesting only to a narrow specialist. The very interest in the development of frontier studies turned out, oddly enough, to a large extent a manifestation of a tendency towards synthesis: after all, unthinkable fragmentation and the desire to consider all new emerging cultural voices separately, each in its own cell, potentially lead to the disappearance of the concept of a national or any other cultural tradition as integrity, so that studies of the borderlands, transcultural and polyphonic in their orientation and methodology, become, albeit not in everything, a successful attempt to search for commonality and synthesis on new grounds that are only taking shape today. Therefore, at the center of understanding the phenomenon of the frontier lies the desire to understand whether there exists in various frontier cultures and literatures a certain “addressee” that is not infected by the universalist ideas that are now discredited today, at least at the level of specific cultural “voices” accessible to researchers - individual rather than group, whether there is a tendency to develop elements of a conditionally common, cultural identity that would outweigh racial, national, and other differences. Hence, in more applied and comparative studies of borderline interest in certain stylistic, ontological, aesthetic constants, stable images, artistic devices, plots and heroes’ characteristic of all or most borderline cultures (the image of the “border” itself and its transition, the concept of “frontier”, including the turn of the era, stable images of the trickster, autobiography and confession, as a favorite genre, etc.).

The structure of the study is subject to the principle - from the general to the particular, from ontology to aesthetics and poetics. The volume of work does not allow us to dwell on many works, phenomena, authors that deserve attention, but are not the most representative. Therefore, the emphasis is on the work of those writers who in the most complete form express the specifics of the “borderland” and are least known to the domestic reader and critics, although indirectly we also touch on the names of well-known authors who are habitually perceived outside of the borderlands, but sensitive to the problems of cultural diversity and transgression. (F. Roth, J. Updike, R. Ford, Vl. Nabokov).

e-ISSN : 26203502
p-ISSN : 26153785

Main part

The first part of the work is devoted to defining the specifics of multiculturalism as a comprehensive factor in modern US culture. It traces the history and prerequisites for the formation of a pluralistic cultural model, gives a brief description of the numerous types of multiculturalism, as well as the ideal of a diversity society in its relationship with mass culture.

The second part of the work is devoted to the interpretation of artistic options for the implementation of multicultural issues that make up the essence of "borderland literature" and enter into a dialogue with the main models of multiculturalism as a socio-cultural utopia. We are talking, in particular, about the problem of the relationship between cultural and personal identity and the formation of an artistic "consciousness of the borderland", which is painful for most writers of the "borderland", in connection with the rethinking of the main models and images of national culture. Therefore, one of the important roles in the study is given to (auto)biography, as the main genre and discursive form in the "literature of the frontier", as well as a kind of critical and artistic genre hybrid - autobiographical essays of a confessional nature, largely rethinking the traditional "Western" autobiographical forms.

The framework of the study did not allow us to get closer to recreating all the patterns and a more or less complete picture of American literary and cultural processes at the end of the 20th century - this is a matter for the future. The purpose of the work was an attempt to look at the controversial and colorful modern cultural context of the United States, as well as at the literary process, which has been in a state of transition and incompleteness in recent decades, through the prism of one of the most comprehensive myths of our time - the postmodern myth of "cultural diversity".

An outside observer who finds himself in the cultural context of the United States in the 1980s and 1990s is inevitably shocked by the scale of the shift in the principles of representation of cultural phenomena of a very different order, affecting all aspects of the re-created reality. Today it is no longer possible to travel through the world of simulacra without encountering signs of cultural distinction everywhere, most of which are easily transferred to the purely consumer sphere, and therefore mass.

Signs of this shift attract attention at any level - from the usual university review courses in the history of literature and anthropology, where the problem of objective penetration into the authentic life of representatives of "traditional" cultures is brought to the fore, and ending with "highbrow" theoretical journals (" American Literary History ", " PMLA ", " Postmodern Culture "), academic conferences where the once-hot debate over postmodernism had to make room, giving way to the so-called "multicultural" themes, and art exhibitions marked by the desire to create a choir of voices of various world cultures, highlighting especially autochthonous, previously marginal and considered primitive (Paris International Exhibition 1989 " Magiciens de la Tegge", numerous exhibitions in the Whitney Museum of the last decade). The list of examples can be continued at the level of purely mass culture. Multicultural 'commodities' include cuisine and fashion, film and popular music increasingly combining elements of influences and traditions never before mixed, articles from The Times and the New Republic edifying about unprecedented material success and the embodiment of the "American dream” of “ideal national minorities”, advertising of Benneton stores that flooded the streets of almost all major cities in the world with giant images of non-Anglo-Saxon faces that defiantly do not meet average standards of beauty. Finally, the very urban reality of modern America builds a topic (or rather, a “heterotopy”, to use the term that is ubiquitous today by M. Foucault) largely on the idea of universal cultural differences as the only community that unites the inhabitants of such postmodern megacities as Los Angeles or Houston. The key words here, as it is not difficult to see, are “difference” and “diversity”. It is no coincidence that many cultural theorists in the United States call modern America a "diversity society"1.

e-ISSN : 26203502
p-ISSN : 26153785

It is noteworthy that in the above examples, the realities inherent in the purely culture of the United States imperceptibly turn into phenomena that are largely ubiquitous, even global, outgrowing the national framework. As mentioned above, in the modern world, marked by the acceleration of cultural dynamics, decentration and pluralistic tendencies, integration and globalization coexist with fragmentation and localization, with a new “syncresis” that comes, as it were, after another synthetic phase, with a “reverse enchantment of the world”, to paraphrase M. Weber2. And this conditional dichotomy itself is global, so it is not always possible to separate the processes inherent only in the United States from European ones, and even more so from those associated with postcolonial development, and in particular, from Pan-American ones.

Words that until recently had a neutral or purely positive meaning - "universality", "quality", "assimilation", "European modernism" suddenly began to be perceived in a previously moderate and often emphatically apolitical academic environment as signs of a reactionary inclination towards cultural neo-colonialism and imperialism. Their place at the center of modern cultural debates has been taken by new concepts - "diversity", "relativism", "cultural differences" and, finally, the notorious "otherness", as well as the poetics and politics of self-determination of the "other", which has become so fashionable in recent years, which risks obscuring other myths of the 20th century.

Conclusion

If we turn to literature alone, which is going through hard times in the United States today as a whole, it turns out that the usual names that were recently in the center of attention of readers, critics, associated with the national American literary tradition (if we talk about the literature of recent decades, here we can name S. Bellow, G. Vidal, J. Cheever, J. Salinger, J. Gardner, N. Mailer, Y. Welty, J.K. occupying the upper, hard-to-reach bookshelves of shops and university libraries, being under the heading " literature ", as opposed to the less canonical, but still readable " fiction " or even more so " contemporary fiction ", which is still looked upon with contempt by adherents of high culture, despite the fact that it is taking its place more and more firmly in the field of study of modern literature. At the same time, the principles for assigning authors to the honorary, although, unfortunately, often rather “dusty” category of “literature” are very arbitrary and, at the same time, are often extremely simple and instrumental.

Recent decades have made it clear that there is no dominant literary tradition in the United States today. Gradually fading postmodernism coexists with realistic and naturalistic tendencies in a special American sense, there is also a revival of such phenomena, somewhat forgotten by the end of the century, as various regional traditions, and finally, multicultural and wider marginal “boom” gives rise to a surge of “literary radicalism”, if use the not entirely objective, but very expressive term of researchers Richard Ruland and Malcolm Bradbury, who connected this concept with ethno-racial, gender and sexual aspects in the formation of a modern literary person3.

References:

1. Akhmedovna, B. M., & Shakhnoza, B. (2022). The Image of Disease in Edgar Allan Poe’s “The Masque of the Red Death”. Pindus Journal of Culture, Literature, and ELT, 2(1), 19-22.
2. Mizrabova, J. I., & Baxronova, M. A. (2021). IN THE WORK OF WILLIAM SHAKESPEARE’S ‘HAMLET’THE TRANSFER OF THE NAMES OF THE DISEASE IN DIFFERENT TRANSLATIONS. IEJRD-International Multidisciplinary Journal, 6, 95-98.
3. Bakhronova, M. A. (2020). REPRESENTATION OF DISEASE NAMES IN THE LITERATURE. Theoretical & Applied Science, (6), 141-144.
4. Бахранова, М. А., & Тураева, М. З. (2019). Интерактивные методы обучения как средство формирования ключевых компетенций. УЧЕНЫЙ XXI ВЕКА, 43.

5. Бахронова, М. А., & Атамурадов, Ж. Ж. (2017). Особенности использования современных технологий в обучении. УЧЕНЫЙ XXI ВЕКА, 100.
6. Bozorova, V. M. The description of social issues in "thousand Splendid Suns" / V. M. Bozorova // Theoretical & Applied Science. – 2020. – No 1(81). – P. 422-425. – DOI 10.15863/TAS.2020.01.81.74. – EDN ZKWSAK.
7. Bozorova Viloyat Muzaffarovna, & Maqsudova Mokhigul Usmonovna. (2020). The issue of equivalence in English and Uzbek proverbs. Middle European Scientific Bulletin, 5. https://doi.org/10.47494/mesb.2020.5.93
8. BOZOROVA V. M. et al. THE PROBLEM OF UNDERSTANDING AND TEACHING YOUNG GENERATION //E-Conference Globe. – 2021. – С. 107-112.
9. Bozorova, Viloyat M. "The Use of Psychology in Literary Genres." International Journal on Integrated Education, vol. 3, no. 2, 2020, pp. 1-3, doi:10.31149/ijie.v3i2.1.
10. Собирова З. Р. Ўзбек сайёҳлик терминларининг инглиз тилига таржимасида учрайдиган айрим муаммолар //Сўз санъати халқаро журнали. – 2020. – Т. 5. – №. 3.
11. Собирова З. ТУРИЗМ АТАМАЛАРИНИНГ ЛЕКСИК-МОРФОЛОГИК ТАРКИБИ ВА МАВЗУИЙ ТАСНИФИ ТЎҒРИСИДАГИ АЙРИМ МУАММОЛАР //МОЛОДОЙ ИССЛЕДОВАТЕЛЬ: ВЫЗОВЫ И ПЕРСПЕКТИВЫ. – 2020. – С. 456-458.
12. Собирова З. ЛЕКСИК-СЕМАНТИК ТЕРМИНОЛОГИК ТАРЖИМАНИНГ БАЪЗИДА УЧРАЙДИГАН МУАММОЛАРИ (СПОРТ ТУРИЗМИ ТЕРМИНЛАРИ МИСОЛИДА) //МОЛОДОЙ ИССЛЕДОВАТЕЛЬ: ВЫЗОВЫ И ПЕРСПЕКТИВЫ. – 2020. – С. 459-461.
13. Собирова З. ТУРИЗМ АТАМАЛАРИНИНГ ЎЗБЕК ТИЛИДАГИ ЛЕКСИК-СЕМАНТИК ТАДҚИҚИ БОРАСИДАГИ ҚАРАШЛАР //МОЛОДОЙ ИССЛЕДОВАТЕЛЬ: ВЫЗОВЫ И ПЕРСПЕКТИВЫ. – 2020. – С. 462-464.
14. Fayzulloev, O. M., and M. M. Rakhimov. "THE WOMAN HAS BEEN IN HIS POWER (ABOUT THE WORKS OF WILKIE COLLINS) ‖, IEJRD-International Multidisciplinary Journal, vol. 6, no." (2021): 169-175.
15. Fayzullayev M.B, Fayzulloyev O.M, & Saidova M.M. (2021). Images of animals in the Legends of Haji Nasretdin. Middle European Scientific Bulletin, 10. https://doi.org/10.47494/mesb.2021.10.328